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## Report: Reviews of Olena Kononova's articles about music culture of Kharkiv

The history of music culture of Kharkiv – genesis and development of concert life and music education – has been the subject of my research for more than thirty years. A large part of this work went into a monograph *Music culture of Kharkiv in late 18<sup>th</sup>–early 19<sup>th</sup> centuries* [Музычна культура Харківських кінців XVIII – початку XIX ст.].<sup>1</sup> Work at the monograph involved selecting the materials in the funds of central archives of Moscow, St. Petersburg, Kiev and Kharkiv, viewing periodicals for many dozens of years, studying a number of other sources and scientific literature. It became a basis for the refinement of the chronology of the long process of Kharkiv's music culture development – one of the biggest centres of Ukraine. The scientific publication considers the stages of the development of the city concert life and special music education in relation to the creative work of the Collegium, University, and branch of the *Imperial Russian Music Society (IRMS)*. The educational establishments of the latter – music classes (open in 1871), college (1883) and conservatoire (1917) – were a place where professional music education was formed. The monograph proves the continuity of musical traditions in pedagogy and performance, includes the names of reputable musicians and talented students who acquired well-deserved fame in their time. There are also facts of methodological, professional counseling and material assistance given to Kharkiv branch of the *IRMS* by Anton and Nikolai Rubinstein and other prominent composers and performers, as well as the program of author's concerts of Pyotr Tchaikovsky [Чайковский], Alexander Glazunov, Sergey Taneyev, Mikhail Ippolitov-Ivanov, Anton Arensky, etc., held at the initiative of the *IRMS* branch. The author did not ignore the eventful tours of Fyodor Shalyapin, Sergey Rakhmaninov, Alexander Scriabin, Josef Hofmann, Sergey Koussevitzky's and Arthur Nikisch's orchestras, which were organized within the private enterprise and made an activating effect on

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<sup>1</sup> *Muzychna kultura Kharkivskikh kintsiy XVIII–pochatku XIX st.*, Kharkiv, Osnova Publ., 2004, 175 p. / Reviewers: academician I. Liashenko – Tchaikovsky National Music Academy; Doctor of Arts, Professor J. Yakustidi and Doctor of Arts, Professor T. Kravtsov – Kharkiv I. P. Kotlyarevsky State Institute of Arts.

musical life of Kharkiv. The book presents a description of the most important music societies, salons, orchestras, Russian and Ukrainian choirs which have made their contribution to the development of the city's music culture. It was Kharkiv where historical opera premieres *Chornomorts'i* [Black Sea Fleet Sailors], *Utoplenu* [The Drowned Woman] and the first professional performance of *Rizdviana nich* [Christmas Night] by Mykola Lysenko, a classic of Ukrainian music art, took place. The results of the analysis of concert life, objective appraisal, characterizing the high level of education of the permanent audience, a great role of professional criticism in the musical life of the city, as well as achievements in the field of music education, all these evidenced the leading place allocated to Kharkiv in the hierarchy of cultural centers of the empire.

Long before the publication of the monograph the author worked hard at the candidate's thesis ("*Piano culture of Kharkiv of the last third of the nineteenth–early twentieth centuries*"), defended at *Maksym Rylsky Institute of Art Studies, Folklore and Ethnology of the Academy of Science of the Ukrainian SSR*<sup>2</sup> (Kiev, 1985). The thesis defence was preceded by a number of publications which for the first time highlighted pedagogical, concert and social activity of those outstanding musicians who were the pioneers of Kharkiv piano school.

The most complete research works (each of them is about 1.5 quires) are stored in the collections of the *Russian State Library* (Moscow) of NITs (Scientific Informational Centre) *Iformkultura* (abstract journal *Music*). Thus, the article "From the history of music education and piano performance in Kharkiv" [*Iz istorii muzykalnogo obrazovania i fortepiannogo ispolnitelstva v Kharkive*], 1982, No. 11, provides an overview of the formation period of professional music education in Kharkiv (the last third of the nineteenth century) and rescues the names of talented pianists, who worked in the IRMS branch, from obscurity. Research paper "I. Slatin's musical and educational work and its role in the establishment of arts culture of Kharkiv at the turn of the nineteenth and twentieth centuries" [*Muzykalno-prosvetitskaya deyatelnost I. Slatina i yeyo rol v stanovlenii khudozhestvennoy kultury Kharkiva na rubezhe XIX–XX vekov*], 1983, No. 5, is devoted to a conductor, pianist (pupil of Alexander Dreyschock), a promi-

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<sup>2</sup>Now: *Maksym Rylsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine*.

nent public figure, a founder and director of Kharkiv branch of the *IRMS* and music classes, college and conservatory, opened under him.

The multi-faceted creative work of Rostislav Genika, Ilya Slatin's associate, a student of Nikolai Rubinstein and Tchaikovsky, a brilliant pianist and lecturer, the first theorist of piano art in Russia, a resident correspondent of Russian *music* newspaper, is presented in the "Pages of music culture of Kharkiv. (Creative portrait of Rostislav Genika)" [Stranitsy muzykalnoi kultury Kharkiva. (Tvorcheskii portret Rostislava Geniki)], 1984, No. 2. The article "A. Schulz-Evler – a pianist, teacher, composer at the turn of the nineteenth and twentieth centuries (touch-ups to the portrait)" [A. Schulz-Evler – pianist, pedagog, kompozitor na rubezhe XIX–XX vekov (shtrikhi k portretu)], 1984, No. 6, was the first to introduce into the scientific lexicon the name of Andrew Schulz-Evler, a student of Stanisław Moniuszko and Carl Tausig and I. Slatin's associate. That was an exceptional concert pianist, as well as the author of trendy in the early twentieth century virtuoso piano works, which were heard in concerts of S. Rakhmaninov, Iosif Levin (Josef Lhévinne), J. Hofmann, Nikolay Orlov, Gottfried Galston and other outstanding pianists.

The fruitful activity of Louis Brassens and Franz Liszt's student Albert Bensch, a brilliant virtuoso pianist, who taught at Kharkiv branch of the *IRMS* and later founded his own piano school in Kharkiv, is revealed in the article "From the history of pianism in Kharkiv. (Creative portrait of A. Bensch)" [Iz istorii pianisma v Kharkive (Tvorcheskii portret A. Bensa)], 1984, No. 6. The research paper "Alexander Horowitz – a concert performer, teacher, political writer (touches to the portrait)" [Alexander Horowitz – kontsertnyi ispolnitel, pedagog, publitsist (shtrikhi k portretu)], 1984, No. 10, is devoted to Vladimir Horowitz's uncle, a brilliant concert performer, who first performed in Kharkiv in a piano duet with his genius nephew. Favorite pupil of Scriabin and a passionate advocate of his creative work, A. Horowitz was a teacher of *Kharkiv Music College*, Conservatory professor, and for several years was a music columnist for the newspaper *Yuzhnyi Krai* [Southern Land].

I. Slatin's work as a head of *Kharkiv Music College* is partially covered in the magazine article "College Jubilee" [Yuviley uchylshcha], Kyiv: Muzyka [Music], 1983, No. 6. Further development of this theme stimulated the emergence of new publications in Ukrainian and international scientific journals: "Ilya Ilyich Slatin – the founder of professional music education in Kharkiv" [Ilya Ilyich Slatin – osnovopolozhnik profession-

alnogo muzykalnogo obrazovaniya v Kharkive], *Mystetstvo ta osvita syohodennia. Problemy vzayemodiyi mystetstva, pedagogiky ta teorii i praktyky osvity. Zbirnyk naukovykh prats KhDiM* [Art and Education today. Problems of interaction of arts, pedagogics, theory and practice of education. Collection of research papers of KhSiA], Kharkiv, 2006, Issue 18, pp. 3–22; “Slatin and development of professional education in Kharkiv (the last third of the 19<sup>th</sup> century – the first decades of 20<sup>th</sup> c.c.)” [Slatin i razvitiye professionalnogo obrazovaniya v Kharkive (posledniaya tret XIX – pervye desiatiletiya XX v.v.)], *Kultura. Nauka. Tvorchestvo. Sb. nauchn. st* [Culture. Science. Creative work. Collection of Articles], Minsk: BGAM, 2008, Issue 2, pp. 133–140; “Music and social activity of I. I. Slatin in the context of traditions of Rubenstein’s conservatory fraternal society” [Muzykalno-obshchestvennaya deyatel’nost’ I. I. Slatina v kontekste traditsiy rubinshteynovskogo konservatorskogo bratstva], *Problemy vzayemodiyi mystetstva, pedagogiky ta teorii i praktyky osvity. Braty Rubinshtein. istorichni uroky ta plody prosvity. Zb. nauk. st.* [Problems of interaction of arts, pedagogics, theory and practice of education. Brothers Rubinstein. Historical lessons and enlightenment results. Collection of research papers], Kharkiv, 2010, Issue 30, pp. 288–299.

A number of articles in professional journals and collections of scientific works are devoted to the creative activity of I. Slatin’s reputable colleagues – *Rostislav Genika*: “Rostislav Genika. A Musician and an educator” [Rostislav Genika. Muzykant-prosvitytel], zhurnal *Muzyka* [Music journal], Kyiv, 1984, Issue 5, No. 5, “Rostyslav Volodymyrovych Genika, a contemporary of P. K. Lutsenko” [Suchasnyk P. K. Lutsenka Rostyslav Volodymyrovych Genika], *Pavlo Kindratovych Lutsenko i suchasnist. Zb. nauk. statei ta materialiv* [Pavlo Kindratovych Lutsenko and Modern Times. Collection of research papers and materials], Kharkiv: Fact, 2001, pp. 25–33; *Alexander Horowitz*: “Oleksandr Horowitz: performing and journalistic work” [Oleksandr Horowitz: vykonavska ta publitsystychna diyalnist], *Volodymyr Horowitz ta pianistychna kultura XX stolittia. Zb. nauk. statei ta materialiv* [Volodymyr Horowitz and pianist culture of the XX<sup>th</sup> century. Collection of research papers and materials], Kharkiv: Osnova, 1996, pp. 60–73; *Andrew Schulz-Evler*: “A. V. Schulz-Evler – composer” [A. V. Schulz-Evler – kompozytor], *Problemy vzayemodii mystetstva, pedahohiky ta teorii i praktyky osvity. Zb. nauk. statei ta materialiv* [Problems of interaction of arts, pedagogics, theory and practice of education problems. Collection of research papers and materials], Kharkiv, 2002, Is-

sue 8, pp. 217–226; a Polish violinist and composer, a student of Leopold Auer – *Konstanty Antoni Gorski*, who performed P. Tchaikovsky's Concerto for Violin and Orchestra in Kharkiv with an orchestra conducted by P. Tchaikovsky: "Educational work of Konstanty Gorski in Kharkiv" [Prosvetitel'skaya deyatelnost Konstantina Gorskogo v Kharkive], *Kostyantyn Gorsky (1859–1924). Materialy Mizhnarodnoyi naukovo-tvorchoyi konferentsiyi "Pamyati Kostyantyna Gorskoho"/Do 150-richchia vid dnya narodzhennia* [Konstanty Gorski (1859–1924). Materials of the International scientific and creative conference "In memory of Konstanty Gorski" (To the 150<sup>th</sup> birthday anniversary)], "Polsky Almanah", Kharkiv: "Maidan", 2009, pp. 77–91.

The work of teachers and students of Kharkiv branch of the *RMS* (1871–1917) is reflected in a publication – "Music past of Kharkiv and RMS" [Muzykalnoye proshloye Kharkiva i RMO], *Russkoe muzykalnoye obshchestvo (1859–1917): Istoriya otdeleniy* [Russian music society (1859–1917): The history of branches], Moscow: Languages of Slavic culture, 2012, pp. 115–147]. The article was written on order of Olga Glushkova, the initiator and editor of the collection. The book was published under the aegis of *Moscow State P. I. Tchaikovsky Conservatory*, the *Ministry of Foreign Affairs of the Russian Federation*, *Russian Musical Society (RMS)* and the *Main Archival Administration of Moscow*. For the first time in more than a half century since the foundation of the *RMS* it was decided to highlight the activity of the maximum number of its branches, which operated on the entire territory of the Russian Empire (present-day *RMS*, headed by Maxim Shostakovich, was revived in the Russian Federation). The paper presents the curricula of Kharkiv branch of the *RMS* and the analysis of live performances of the branch (chamber, symphonic and student evening concerts), mentions forgotten names of talented musicians who left Kharkiv, being faithful to their professional calling. Thus, although I. Slatin's sons had been living and working in Belgrade for many years, they took an active part in musical life of the city. Singer Varvara Zarudnaya became a Professor of *Moscow Conservatory*, oboist Yakov Kukles taught at *Leningrad Conservatory*, cellist Joseph Press worked at *Eastman School of Music in Rochester*, another talented Kharkiv cellist Yevsey Belousov worked at the *Juilliard School of Music* in New York. Pianists Pavel Lutsenko and Sergey Bortkiewicz were professors of Berlin Conservatories, *Stern Conservatory* and *Klindworth-Scharwenka Conservatory* respectively. This article has numerous quotes of many reviews and comments of outstanding music

workers about fruitful work of Kharkiv *RMS*, its role and place in the music culture of the entire city and in the whole system of *RMS* branches.

A series of articles, covering different historical periods of formation of the artistic culture of Kharkiv, raise the issues of the genesis and development of special music education. The paper "On the problem of formation of professional music education in 18–19<sup>th</sup> cent. Kharkiv" [Do pytannia stanovlennia profesiynoyi osvity u Kharkivi XViii–XiX st.], *Muzychna Kharkivshchyna. Zb. nauk. prats kolectyvu avtoriv KhIM imeni I. P. Kotlyarevskoho* [Music Kharkiv Region. Collection of Scientific works by a group of authors from Kharkiv I. P. Kotlyarevsky Institute of Arts], Kharkiv: I. P. Kotlyarevsky KhIA, 1992, pp. 175–190, deals with the roots of special music education in Kharkiv. The paper highlights the preconditions of music education in Kharkiv Collegium, a religious educational establishment. The article presents the social composition of students, characterized by democratic tendencies, which contributed to the wide dissemination of musical culture in the province. There has been specified the role of the Collegium in the birth of the audience of sacred and secular music concerts and the difference in the approach to the creation of concert programs featuring the Collegium pupils and the first students of the University. The article "Ways of music education development in 19<sup>th</sup> cent. Kharkiv" [Shlyahy rozvytku muzychnoyi osvity u Kharkivi XX storichchya], *Muzychna i teatralna osvita na Ukraini: istorychni ta metodologichni aspekty. Materialy naukovo-metodychnoyi konferentsii profesorsko-vykladatskoho skladu* [Music and theatre education in Ukraine: historical and methodological aspects. Materials of the scientific-methodological conference of the professors' staff], Kharkiv: I. P. Kotlyarevsky KhSUA, 1998, pp. 4–8, co-authorship with G. Ignatchenko, outlines the stages of the Conservatory reorganization which took place due to the radical change of social and political situation in the country in 1917. The paper includes names of outstanding teachers and performers, who in different historical epochs worked in the Ukrainian city, which in spite of everything has saved the memory of their utter devotion to Arts, inherited by creative successors.

As far as *Kharkiv Conservatory*, founded by I. Slatin, was the result of pedagogical work of the whole staff of the *IRMS* Musical college, the present-day university, *Kharkiv I. P. Kotlyarevsky National University of Arts (KhNUA)*, which was united with Theatrical Institute (1963), is an undoubted successor of professional music traditions, formed in the *IRMS*

branch. It is the period of their formation in the city music education which is described in the article "From the history of Kharkiv Institute of Arts" [Iz istorii Kharkivskogo instituta iskusstv], *Kharkivskiy institut iskusstv 1917–1992* [Kharkiv Institute of Arts 1917–1992], Kharkiv, 1992, pp. 18–40 (Responsible for the issue: P. P. Kalashnik). This publication introduces the activity of coryphaeus of musical education who taught at the *IRMS* branch and left worthy successors in Kharkiv. It has a lot of names of the most distinguished students, who worked not only in Ukraine but also far beyond its borders, and provides reviews of Anton Rubinstein, Alexander Verzhbilovich, A. Glazunov, S. Taneyev, Vasilii Safonov, Nikolay Findeisen and other prominent representatives of Russian musical culture about teaching and concert activity of Kharkiv branch of the *IRMS*.

Issues of continuity of pedagogical principles are raised in the article that is, as well as the whole collection of research papers, devoted to the 85<sup>th</sup> anniversary of the Institute – "Kharkiv I. P. Kotlyarevsky State Institute of Arts in the past and now" [Kharkivsky derzhavny instytut mystetstv im. I. P. Kotlyarevskoho u mynulomu i teper], *Problemy vzayemodii mystetstva, pedahohiky ta teorii praktyky osvity. Zbirnyk naukovykh prats KhDiM*. [Problems of interaction of arts, pedagogics, theory and practice of education problems. Collection of research papers of KhSiA], Kharkiv: Stil-izdat Publ., 2003. Issue 11, pp. 17–27.

In this article a lot of attention is paid to the implementation of pedagogical precepts of music coryphaei, who taught in the early years of the Institute, by their creative successors – instrumentalists and vocalists. The development of Ukrainian performing arts of various historical periods is marked with the integration into the European musical process, as evidenced by numerous facts. In particular, Federico Bugamelli, professor of *Kharkiv Music College and Conservatory*, received a broad education: he studied vocal art under Umberto Masetti and Girolamo Crescentini, composition – under Pietro Mascagni and piano – under Ferruccio Busoni.

Among Kharkiv students of F. Bugamelli are Mark Reizen, a world renowned singer, People's Artist of the USSR, soloist of the *Bolshoi Theater*, Professor, head of solo singing department of *Moscow Conservatory* and Pavel Golubev, an Honored Artist of Ukraine, founder of Kharkiv modern vocal school, Professor, head of solo singing department of *Kharkiv Conservatory*. They gave a start in professional life to many generations of young people! It is enough to mention such great singers, students of P.

Golubev, as People's Artists of the USSR Boris Hmyrya, Nikolai Manoilo, Nona Surzhina. The article highlights the most significant artistic achievements of leading professors of different disciplines, argues the leading role of the Institute in higher music education of Ukraine.

The period of functioning of the *IRMS* branch in Kharkiv is noted for the undoubted influence of Russian music culture due to the centralized control over all *IRMS* branches from St. Petersburg; pedagogical work of teachers of Kharkiv branch, many of whom were educated in *Moscow* and *St. Petersburg Conservatories*, and passed the acquired knowledge and skills to their pupils. A very important part in cultural cooperation is assigned to personal contacts of I. Slatin with famous representatives of Russian music art. That is the subject of the article "The role of Russian culture in the development of professional music education in Kharkiv" [Rol rossiyskoy kultury v formirovanii professionalnogo muzykal'nogo obrazovaniya v Kharkive], *Kharkiv – stolitsa russkoy kultury v Ukrainie. Materialy Mezhdunarodnoy nauchno-prakticheskoy konferentsii* [Kharkiv is the capital of Russian culture in Ukraine. Materials of the scientific-methodological conference], Kharkiv: ATOS Publ., 2008, pp. 104–109].

The impact of German music culture on the formation of concert life of Kharkiv is considered in the article "From the history of Ukrainian and German cultural relations" [Iz istorii ukrainsko-nemetskih kulturnykh svyazey], *Problemy vzayemodii mystetstva, pedahohiky ta teorii praktyky osvity. Zbirnyk naukovykh prats* [Problems of interaction of arts, pedagogics, theory and practice of education. Collection of research papers], ed. by N. Ye. Grebenyuk, Kyiv: Naukovy svit, 2001, Issue 7, pp. 188–195]. Considerable contribution to the promotion of concert practice of *Kharkiv University* was made by German professors. In the first half of the nineteenth century symphonic music in Kharkiv was interpreted mainly by German settlers within the *Free Music Society* and by the university orchestra. The aforementioned Society and symphony orchestra were headed for 17 years by Fyodor Schultz, who had worked before in Germany, in the orchestra under the direction of Felix Mendelssohn Bartholdy. Music Kharkiv has extraordinary creative ties with Bayreuth, which, as highlighted in the local press, was visited many times by a prominent Kharkiv pianist Joseph Rubinstein. Every time he left the city, he returned to Kharkiv with more and more 'advanced' skills. The last 10 years of his life, he was a concertmaster of Bayreuth Theater. The article also mentions direct contact of the head of Kharkiv branch of the *IRMS*



I. Slatin with German music culture. I. Slatin studied two years in Germany, under Theodor Kullak and Richard Wüerst. In Dresden I. Slatin had his conducting debut, which determined his subsequent artistic career as a conductor of a symphony orchestra.

Problems of Kharkiv music culture evolution are touched on in the research papers below. The article "Ways of development of big cultural centres in Ukraine of the pre-revolution period (through the example of musical life of Kharkiv)" [Shlyakhy formuvannia krupnykh kulturnykh tsentriv v Ukrayini dozhovtneвого period (na prykladi muzychnoho zhyttia Kharkiva)], *Ukrayinske muzykoznavstvo* ["Ukrainian musicology". Republic interdepartmental research and methodological collection of papers], Kyiv, 1991, Issue 26, pp. 19–37) considers peculiarities of Kharkiv formation as a very important cultural and scientific center of the Russian Empire. The article highlights significant for the development of national music culture historical periods, associated with the activity of music classes of *State College*, *Kharkiv Collegium*, *Institute for Noble Maidens and University*. The research paper *The development of Ukrainian culture of 18–19<sup>th</sup> centuries (Music culture of Kharkiv at the turn of 18<sup>th</sup>–19<sup>th</sup> cent.)* [Muzychna kultura Kharkiva rubezhu 18<sup>th</sup>–19<sup>th</sup> cent.], Kharkiv: KhIM (*Kharkiv Institute of Arts*), 1993, 21 p., continues and complements the theme of the previous article, focusing on the personal contribution of Hryhorii Skovoroda, an outstanding Ukrainian philosopher, Artemy Vedel, a composer, and Maxim Kontsevich, a teacher and a composer, to the formation of the city culture. The work *The development of the 19<sup>th</sup> century Ukrainian culture/about some peculiarities of artistic life of Kharkiv in the 20ies* [Rozvytok ukrainskoyi kultury XX stolittia (pro deyaki osoblyvosti mystetskoho zhyttia Kharkiva u 20-i roky)], Kharkiv: KhIM (*Kharkiv Institute of Arts*), 1992, 18 p., conveys a dramatic period in the history of music culture of Kharkiv associated with the social upheavals of the early decades of the twentieth century. The study of the maximum number of articles, reviews, articles from Kharkiv periodicals made it possible to recreate an objective picture of the development of the city culture of the new socio-political formation. The paper "Kharkiv – an outstanding centre of music culture of Ukraine" ["Kharkiv – vyznachnyi tsentr muzychnoyi kultury Ukrayiny"], *Materialy Vseukrayinskoyi naukovo-metodychnoyi konferentsii vykladachiv HSSMSHi. Formuvannia tvorchoyi osobystosti v informatsiinomu prostori suchasnoyi kultury* [Materials of the All-Ukrainian scientific-methodological conference of *KhSSMBS* (*Kharkiv secondary spe-*

*cialized music boarding school*) teachers. Creative personality development in the informational space of modern culture], Kharkiv: Osnova Publ., 2005, pp. 80–83, was published right after the conference and gives substantiated evidence of deep-rooted traditions of music culture of the city, which found their continuation in modern Kharkiv. It highlights the important contribution made by Kharkivites into Ukrainian and European music culture.

The article “Under the aegis of the university: Kharkiv music culture in the first half of the 19<sup>th</sup> century”, *Musik – Stadt: Traditionen und Perspektiven urbaner Musikkulturen. Band I: Traditionen städtischer Musikgeschichte in Mittel- und Osteuropa*, ed. by Helmut Loos, Leipzig: Gudrun Schröder Verlag, 2011, pp. 333–342, considers one of the major periods of the development of Kharkiv music culture associated with work of the University music classes. Under analysis is the creative work of prominent teachers Ivan Vitkovsky, a student of Joseph Haydn, and Fyodor Schulz. Here are presented the most interesting programs of university concerts, a variety of participants – students, professors, guest artists. Basing on reviews, published in the press, contemporaries’ memoirs and other materials the author recreates a picture of Kharkiv musical life under the aegis of the university. The democratic class of the population, landowner orchestras and choirs, which took part in the productions of major oratorio pieces, was often involved in the performing activity. Popularization of symphonic and oratorio genres became a serious stepping stone for further development of Kharkiv as one of the cultural centers of the then empire.

The article “Evolution of Kharkiv concert life in XIX century“, *Musikgeschichte in Mittel- und Osteuropa: Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig. Heft 13*, Leipzig: Gudrun Schröder Verlag, 2012, pp. 99–114, covers a considerable period in the history of concert life in 19<sup>th</sup> century Kharkiv. Under consideration are music salons, which had an impact on the development of aesthetic tastes of the elite audience. The paper analyzes the city poster that provides information for the period of several decades about chamber and symphonic concerts, touring artists, who visited the city, and performances of those musicians who lived in Kharkiv, e.g. a famous cellist Prince Nikolai Golitsyn, pianists Julia Grinberg, Timofey Shpakovsky, Paul de Schlözer, Josef Rubinstein.

Concert life of Kharkiv of different historical periods has found its reflection in some more articles, published in various scientific collections and

journals. The process of change of the qualitative composition of the public who visited the concerts of classical music is considered in the paper "On the problem of development of concert life in Kharkiv in the beginning of the post-reform period of the 19<sup>th</sup> century" [Do problemy formuvannia kontsertnoho zhyttiya Kharkiva na pochatku poreformenoyi doby XIX st.], *Naukovyi visnyk. Natsionalna muzychna akademiya Ukrayiny im. P. I. Chaykovskoho. Zb. statei. Ukrayinska ta svitova muzychna kultura: Suchasnyi pogliad* [Scientific Bulletin. Tchaikovsky National Music Academy of Ukraine. Collection of articles. Ukrainian and world music culture: Modern view], Kyiv, 2005, Issue 43, Book 2, pp. 123–130]. Newspaper comments on concerts, cited in the article, contain valuable information about the emergence of new listenership in the regular public due to the migration of rural population to cities after the abolition of serfdom (1861). Thus, the problem of educational orientation of classical music concerts became very acute at that time.

The article "On the problem of concert life in Kharkiv at the turn of the 19<sup>th</sup>–20<sup>th</sup> centuries" [Do problemy kontsertnoho zhyttia Kharkiva na rubezhi XiX–XX stolit], *Aktualni problemy muzychnoho i teatralnoho mystetstva: mystetstvoznavstvo, pedahohika ta vukonavstvo/Materialy mizhvuzivskoyi naukovo-metodychnoyi konferentsii profesorsko-vykladatskoho skladu 25–26 hrudnia 2000r.* [Acute problems of music and theatre art: art history, pedagogy and performance art/Materials of interuniversity research and methodological conference of the faculty, 25–26 December, 2000], Kharkiv, 2000, Issue 2, pp. 30–36, raises the problem of chamber music concerts organization during the activity of Kharkiv branch of the *IRMS*. The analysis of the concert programs enabled the author to trace the development of chamber music performance, get an idea of the Kharkivites' preferences, which were changing under the influence of performing activity of the *IRMS* branch teachers.

Trips of famous composers and performers to Kharkiv played a prominent role in attracting the public to the concert halls. The article "P. I. Tchaikovsky and Kharkiv" [P. I. Chaykovskiy i Kharkiv], *Spadshchyna P. I. Chaykovskoho na shlyahu XXi stolittia. Problemy vzayemodii mystetstva, pedahohiky ta teorii i praktyky osvity. Zbirnyk naukovykh prats KhDiM* [P. I. Tchaikovsky's heritage on the way of 21st century. Problems of interaction of arts, pedagogics, theory and practice of education problems. Collection of research papers of *KhSiA*], Kharkiv, 2004, Issue 14, pp. 238–248, informs about P. Tchaikovsky's inestimable contribution to the development

of musical life of the Ukrainian city. His historic recital, held in Kharkiv in 1893, became a powerful incentive for the professional development of orchestral musicians and soloists, who interpreted the works of the great composer. Favourable acclaim of Tchaikovsky about the high level of performing mastery of Kharkiv musicians are of special value to the researcher. Articles and reviews in periodicals contributed to the comprehension of the extent that the composer's personal charm influenced the popularization of his music. P. Tchaikovsky's friendliness and participation in the fate of students of Kharkiv *IRMS* College contributed to bringing young talents into the forefront of cultural life. Among those talents was Julius Engel, a critic, the Head of music department of Moscow newspaper *The Russian Gazette*, and Paul Lutsenko, a pianist, professor of *Stern* and *Kharkiv Conservatories*.

S. Rakhmaninov's concert activity could not pass over Kharkiv. Moreover, located at the crossroads of touring routs, the city always attracted musicians and well-educated, responsive audience enthusiastic to meet world-famous celebrities. The work "S. Rakhmaninov's concerts in Kharkiv" [Kontserty S. Rahmaninova v Kharkive], *Problemy vzayemodii mystetstva, pedahohiky ta teorii i praktyky osvity. Zbirnyk naukovykh prats KhDiM* [Problems of interaction of arts, pedagogics, theory and practice of education. Collection of research papers of *KhSiA*], Kharkiv, 2004, Issue 13, pp. 196–205, includes the analysis of chamber, solo and symphonic performances of S. Rakhmaninov in Kharkiv. Lavish press, that accompanied these concerts, has saved invaluable information about the brilliant pianist and genius composer, who acquainted Kharkiv with his own solo work and performed here all his piano concertos with the orchestra (conducted by S. Koussevitzky). The article presents a review of Rakhmaninov's performances written by Kharkiv authoritative critics on different periods of the musician's creative career. Comparison of these reviews is of specific professional interest. Each new archival document increases our understanding of the phenomenon of Rakhmaninov as an artist, who easily got a hold of hearts and minds of the public at large.

No less important for Kharkiv were tours of Fyodor Chaliapin [Shalyapin], who loved this city and was there many times. There are two articles devoted to Chaliapin: "Chaliapin in Kharkiv" [Shalyapin v Kharkive], zhurnal *Muzyka* [Music journal], Kyiv, 1986, Issue 4, and "F. Chaliapin's tour in Kharkiv" [Hastroli F. Shalyapina u Kharkivi], *Ukrayinska muzychna spadshchyna. Statii. Materialy. Dokumenty* [Ukrainian music heritage.

Articles. Documents], Kyiv: Muzychna Ukrayina, 1989, Issue 1, pp.117–126. They deal with opera tours and concerts of the legendary opera singer in Kharkiv. The articles contain much information from periodicals of the time, which made it possible to describe the atmosphere of unforgettable holidays of vocal art. Kharkivites heard Chaliapin in *Faust* by Charles Gounod, *Boris Godunov* by Modest Mussorgsky, *Mermaid* by Alexander Dargomyzhsky, *Prince Igor* by Alexander Borodin, *Mozart and Salieri* by Nikolay Rimsky-Korsakov. The participation of the renowned maestro in several operas had a powerful impact on the entire production team. Each joint coming of Kharkiv artists and Chaliapin onto the stage was a true master class for them. A thorough work with the choir and orchestra was carried out at that time, besides there were skillfully made sets and costumes. Opera performances of the highest level were considered as a criterion for estimating all future productions. Live performances of Chaliapin took place in different halls and were focused upon two diametrically opposite audiences, the elitist and the democratic one; they promoted development of true artistic taste of various groups of the audience.

Issues related to the formation of regular audience of symphonic music evenings are raised in the articles “On the problem of symphonism popularization by Kharkiv branch of the IRMS headed by I. Slatin” [Do problemy propagandy symfonizmu Kharkivskym viddilenniam IRMT pid keruvanniam I. I. Slatina], *Problemy vzayemodii mystetstva, pedahohiky ta teorii i praktyky osvity. Zbirnyk naukovykh prats* [Problems of interaction of arts, pedagogics, theory and practice of education. Collection of research papers], Kharkiv, 2001. Issue 6, pp.122–130) and “On the issue of formation of the symphony concerts listenership in Kharkiv in the early 20<sup>th</sup> century” [Do pytannia formuvannia slukhatskoyi audytorii symfonichnykh kontsertiv u Kharkivi na pochatku XX st.], *Kyivske muzykoznavstvo. Kulturolohiya ta mystetstvoznavstvo* [Kyiv musicology. Cultural studies and arts], Kyiv, 2004, Issue 15, pp.47–55. The analytical analysis of programs of symphony concerts under the direction of I. Slatin helped to identify the forms and methods of conductor's work aimed at popularization of symphonic creativity of composers from different epochs. The theme of the article has been revealed due to the thorough study of various archival documents, in particular, I. Slatin's private correspondence with such Russian artists as Eduard Napravnik, V. Safonov, N. Findeisen, A. Glazunov, etc. For the first time there was shown a significant role of the Youth Symphony Orchestra in enhancing musical life of the city in the beginning

of the twentieth century. I. Slatin laid the direction of this orchestra on his elder son Ilya, who has proved himself at the master classes of Wilhelm Backhaus as a fine pianist and conductor.

A kind of extension of the development of the previous theme was the article "On the problem of rebirth of traditions in musical life of Kharkov" [Do problemy vidrodzhennia tradytsiy u muzychnomu zhytti Kharkiva], *Muzychna ukrayinistyka: suchasnyi vymir. Zbirka naukovykh statei* [Music Ukrainian studies: modern perspective. Collection of research papers], Kyiv: INFE Publ. (*Academy of Sciences of Ukraine*), 2011, pp. 363–371). Driven by the desire to find in new phenomena of modern musical life of Kharkiv threads of tradition, linking it to earlier stages in the development of the city culture, the author applied to the work of *Kharkiv Youth Symphony Orchestra "Slobozhanskiy"* (*KhMASO*). Established 20 years ago, the orchestra managed some decades later to bring once again to life the dream cherished by I. Slatin in the early twentieth century. The article gives the arguments of orientation of two orchestras' creative work. The author also justified the community of artistic principles of the *KhMASO* and *Departmental Symphony Orchestra* under the director of Kharkiv *IRMS* I. Slatin, that was distinct in focus of concert programs on certain groups of public, means and methods of organizational work which effectively stimulated the popularization of symphonic music in Kharkiv.

In order that the readers had a more complete and objective picture of the history of concert life of Kharkiv, I would like to include in the report the information on two critical articles, published in a monthly scientific and theoretical and critical journal *Soviet Music* (Moscow). It goes about reviews of Kharkiv Philharmonic concerts in mid-1980s written by me by commission of the journal where I was a freelance reporter. The first article "Why have we lost the audience?" [Pochemu my poteriali publiku?], *Soviet Music*, Moscow, 1986, Issue 11, raised acute issues related to the ineffective policy of the Philharmonic management in organizing concerts. This unfortunate phenomenon had both objective and subjective reasons. The former includes, first of all, the absence of the Philharmonic's own premises for a number of years, constant changes of rented rooms, which led, in turn, to the chaos in the concert life of the city. These objective reasons resulted in the inactivity of the Philharmonic management, who did not make any effort for establishing traditional rhythm of concert organization work. Basing on the analysis of the 1985–86 season, the author conveys the outrageous drawbacks of organizational and creative work of

the *Philharmonic Society*, that provoked the loss of once stable public, the increase of which concerned the whole generation of Kharkiv musicians. In the second article "A year later" [Spustya god], *Soviet Music*, Moscow, 1988, Issue 2, devoted to the Philharmonic theme, the author provides an overview of the next concert season, which proved to be more favorable for Kharkiv music lovers. These publications drew public's attention to the acute problem associated with the continuity of musical education, and public appreciation of its aesthetic requirements. In general, these performances, described in central periodicals, have proper revitalizing effect on the overall climate of the concert life of Kharkiv.

In the article "Educational work of Kharkiv pianists in the last third of 19<sup>th</sup>–20<sup>th</sup> centuries" [Prosvitnytska diyalnist kharkivskykh pianistiv osannyoyi tretyny XiX–XX stolit], *Metodolohichni osoblyvosti formuvannia profesiynykh yakosti studentiv* [Methodological peculiarities of students' professional skills development], Kharkiv: Stil-izdat Publ., 2004, pp. 63–72, the author continues to develop the theme of stability of traditions in musical life of Kharkiv. The paper deals with the educational side of creative work of musicians who had a versatile talent of a pianist-performer, educator, social activist, conductor, critic and researcher. Life credo of the main characters of this article, who taught at Kharkiv branch of the *IRMS* and conservatory, was selfless service to the Art and giving more and more followers the access to it. Along with the familiar personality of I. Slatin, Rostislav Genika, Alexander Horowitz, the name of Mariya Yeshchenko was for the first time introduced into scientific context. Having received education at *Kharkiv Conservatory* in the class of Professor Michael Hazanovsky and postgraduate of *Moscow Conservatory* under Professor Samuel Feinberg M. Yeshchenko became the winner of the International Competition named after Smetana in Prague (1951). As a head of the department of special piano in *Kharkiv Conservatory* (now: *Kharkiv National I. P. Kotlyarevsky University of Arts*) for 18 years M. Yeshchenko had a great performing activity playing not only on the academic stage, but also in the houses of culture, in front of the student audience of numerous Kharkiv universities and other cities of Ukraine. Her extensive repertoire included, in particular, all the piano sonatas by Beethoven, clavier concertos by Johann Sebastian Bach, preludes, etudes, ballades, concertos by Fryderyk Chopin and many other classical and contemporary works.

Creative activity of M. Yeshchenko has been highlighted by the author at scientific conferences, in articles and monographs. In a large publication

“Mariya Aleksandrovna Yeshchenko – an outstanding representative of the 20<sup>th</sup> century piano culture of Kharkiv” [Mariya Aleksandrovna Yeshchenko – vydayushchiysya predstavitel pianisticheskoy kultury Kharkiva XX st.], *Formuvannia tvorchoyi osobystosti v informatsynomu prostori suchasnoyi kultury* [Creative personality development in the informational space of modern culture], Kharkiv: Osnova Publ., 2004, pp.30–46, under consideration are concerts of the artist and repertoire preferences of the pianist in different periods of her professional development. Mentioned in the article programs of solo, symphonic and ensemble concerts (piano duet performances with her sister, Professor Natalya Yeshchenko) give an idea of the variety of aesthetic tastes of the pianist: claviers by J.S. Bach and Georg Friedrich Handel, the heritage of Viennese classics, music of Romantic composers (Franz Schubert, F. Chopin, Robert Schumann, F. Liszt) as well as works by modern composers (Dmitri Shostakovich, Samuil Feinberg, Valentin Bibik, Mark Karminsky). Critical reviews and responses of M. Yeshchenko’s colleagues on her live performances reflect the creativity and professional skills of the pianist who became a prominent figure in the piano art of Ukraine.

In the article “From the history of piano culture of Kharkiv” [Z istorii pianistychnoyi kultury Kharkiva], *Problemy vzayemodii mystetstva, pedahohiky ta teorii i praktyky osvity. Zbirnyk naukovykh prats KhDiM* [Problems of interaction of arts, pedagogics, theory and practice of education. Collection of research papers of KhSiA], Kharkiv, 2005. Issue 15, pp.113–120, attention is paid to the research work of Mariya Yeshchenko – defence of her candidate’s thesis in the Council of *Moscow Conservatory*. The subject of her research – “Etudes by Chopin and some issues of their interpretation” – was perfectly conveyed by the performer. The article presents fragments from the transcripts of performances of the leading professors of *Moscow Conservatory*, People’s Artist of the USSR Heinrich Neuhaus, Tatyana Nikolayeva, Yakov Zak, etc., reviews of the opponents, who confirmed the importance and novelty of the work. The specific feature of this defence was the performance of all F. Chopin’s etudes before the theoretical part of the defence. Interesting is the fact that M. Yeshchenko was the first pianist who had a PhD degree in *Kharkiv Conservatory*. Prior to that, the university degree was awarded only to theorists, but not members of the performing departments.

The result of work on comprehension of the phenomenon of M. Yeshchenko is the book *Mariya Alexandrovna Yeshchenko: concert and educational*



*job* [Mariya Aleksandrovna Yeshchenko: kontsertnaya i pedagogicheskaya deyatel'nost'], Kharkiv: NTMT Publ., 2009, 179 p. (Reviewers: Doctor of Arts, Professor Nataliya Grebenyuk and Doctor of Arts, Professor, Chair of the department of interpretology and music analysis Lyudmila Shapovalov, Kharkiv I. P. Kotlyarevsky State University of Arts. Introduction: Doctor of Arts, Professor, Member of the Academy of Arts of Ukraine Marina Cherkashina-Gubarenko). The book contains all the material relating to the concert, educational, pedagogical and social activity of the leading representative of Kharkiv piano school Professor Mariya Yeshchenko (1923–2000). Basing on the study of archival materials, audio and video recordings, memories of M. Yeshchenko's students, her colleagues and relatives, and on personal contact the author recreated the character of the outstanding teacher and performer, who inscribed a bright page on pianist culture of Kharkiv and Ukraine.

The current state of piano performance and pedagogy in Kharkiv is highlighted in several articles. In particular, "Continuity of generations: Department of Special Piano" [Spadkoyemnist pokolin: Kafedra spetsialnoho fortepiano], *Pro Domo Mea: Narysy. Do 90-richchia z dnia zasnovannia Kharkivskoho derzhavnoho universytetu mystetstv imeni I. P. Kotlyarevskoho* [Pro Domo Mea: Outlines. To 90<sup>th</sup> anniversary of Kharkiv State I. P. Kotlyarevsky University of Arts foundation], Kharkiv: KhDUM, 2007, pp. 20–56. This jubilee article presents the stages of formation and development of special piano department of *Kharkiv State* (now: *National I. P. Kotlyarevsky University of Arts*). Rich history of the department is directly related to the European piano art. Thus, one of the founders of modern piano school of Kharkiv was Professor Pavel Lutsenko, a pupil of A. Schulz-Evler, who continued his studies at the *University of Arts* in Berlin. In 1900–1914 he taught at *Stern Conservatory*, where he was a teacher of Nadezhda Landesman, later the head of Special Piano Department of *Kharkiv Conservatory*, and Alfred La Liberté, a famous Canadian pianist, popularizer of creative work of A. Scriabin. In Kharkiv period of his career as a rector of the music university and a head of the piano department, A. P. Lutsenko had trained many talented pianists, including the winner of Frederic Chopin International Piano Competition Professor Leonid Sagalov. The article also marks major educational achievements of leading professors of the department in different years – Ludwig Fanenstil, Michael Khazanovsky, Boris Sklovsky, Mariya and Natalya Yeshchenko, Regina Horowitz (sister of Vladimir Horowitz), Tatyana Verkina, and oth-

ers. The paper mentions the progress and victories of their students at international and national competitions; it reflects the concert practice of teachers and students, active and creative work of the junior staff of the department of special piano.

The work of the related department became the reason for the continuation of the 'piano' subject in the following two articles: "The Department of general and specialised piano of Kharkiv National I. P. Kotlyarevsky University of Arts: achievements, problems, perspectives" [Kafedra zagalnoho ta spetsializovanoho fortepiano Kharkivskoho natsionalnoho universytetu mystetstv im. I. P. Kotlyarevskoho: dosiahnennia, problemy, perspektyvy], *Naukovi zbirky Lvivskoyi natsionalnoyi muzychnoyi akademii im. M. V. Lysenka. Natsionalna akademiya mystetstv Ukrainy. Vyp. 27. Zahalneti spetsializovane fortepiano u mystetskomu prostori Ukrainy. Seriya: Vykonavske mystetstvo* [Collection of research papers of Lviv National M. V. Lysenko Music Academy. National Academy of Arts of Ukraine. Issue 27. The department of general and specialised piano in the arts space of Ukraine. Series: Performing Arts], Lviv: SPOLOM Publ., 2012, pp. 28–38.) and "The department of general and specialised piano" [Kafedra zagalnoho ta spetsializovanoho fortepiano], *Zoryanyi chas: Narysy do 95-richchia utvorennia KhNUM imeni I. P. Kotlyarevskogo* [The hour of triumph: Outlines for the 95<sup>th</sup> birthday of Kharkiv National I. P. Kotlyarevsky University of Arts], Kharkiv: LLC "S. A. M.", 2012, pp. 208–219.). The initiative of writing the first article came from the staff of the same department of *Mykola Lysenko Lviv National Music Academy*. It was the first time in Ukraine when the colleagues decided to produce a joint collection of articles written by teachers of general and specialized piano from different higher educational institutions of music. Thus, we have a unique opportunity to appreciate the scientific potential of departments, to have a closer look at the success of teachers in the sphere of pedagogy and concert performing art, to raise acute issues, the successful solution of which to a large extent depends on the joint efforts of professionals concerned, and to understand the role and place of these departments in higher music education. The article presents the history of the department of *KhNUA* named after I. P. Kotlyarevsky (headed by Olena Kononova since 1988), the subjects of research work of the faculty, the relevance of which allowed nine of them to earn a PhD degree in history of arts. The author describes versatile performing work of teachers, who give solo and ensemble concerts, regularly take part in the department concerts, international festivals, etc. The pa-

per also presents achievements of the university students, in particular, the winnings of three of them at the international and national competitions as well as the participation of Dmitry Bocharov, a student composer, in the concert of Bayreuth festival. The second article, written in commemoration of the 95<sup>th</sup> anniversary of our university (*Kharkiv National I. P. Kotlyarevsky University of Arts*), has much in common with the previous paper, but has a more “smart” look. A number of facts from the life and activity of the department were added, because there is a few months interval between the publications.

My report would not be complete without mentioning the information about some of the works related to the first, the oldest in the country, *Kharkiv National Union of Composers of Ukraine (KhNUU)*, of which I am a member since 1988. In addition to reports on plenary sessions of *KhNUU*, reviews of the author's concerts, etc., there are some publications on the creative work of Kharkiv composers. In the article “The evolution of author's style” [Evolutsiya avtorskoho pocherku], *Muzyka*, Kyiv, 1985, Issue 5, presents a review of sonatas for piano by Valentin Bibik, a composer and innovator whose creative credo was formed during the so-called ‘thaw’ period (1960s). Valentin Bibik is a master of musical meditation. In his piano sonatas, rich in philosophical sense, the composer sought to overcome the usual fading sound of the grand piano. A bold layering of harmonies, the ‘enveloping’ pedal, free meter promote improvisational manner of performance of works, the search for his own extraordinary interpretation. This is what the author called to those, who could not stand violence against the personality of the artist. The brochure *Volodymyr Pidhorny. Creative portraits of Ukrainian composers* [Volodymyr Pidhorny. Tvorchy portrety Ukrayinskykh kompozytoriv], Kyiv: Muzychna Ukrayina, 1992, 46 p., in collaboration with A. Nazarenko, tells the story of life and work of one of the leading composers of bayan Ukraine. Having lost the sight in childhood, Podgorny did not stoop to fate, becoming an example of courage, perseverance in achieving the goal, adherence to the chosen ideals. A strong, eccentric personality he was also independent and uncompromising in his art. The composer worked fruitfully in many genres, has made an outstanding contribution to the bayan art, placing it at a high academic level. His works are included into the program of prestigious international bayan competitions in Ukraine and abroad. The article “Vladimir Yakovlevich Podgorny”, *Narodnik* journal, Moscow: Muzyka, 1998, Issue 3, in col-

laboration with A. Nazarenko, timed to the composer's jubilee, was a kind of present to the Master from musical community of Russia and Ukraine.

The article "Valentin Ivanov. Essay of his life and creative work" [Valentin Ivanov. Ocherk zhizni i tvorchestva], *Kompozitor Valentin Gavrilovich Ivanov v pamyati sovremennikov* [Composer Valentin Gavrilovich Ivanov in the memory of his contemporaries], Kharkiv: Maidan Publ., 2010, pp. 23–37, deals with the multi-faceted creative work of the prize-winner of the international festival of patriotic songs, a member of the Presidium of Jazz Association of Ukraine, the President of Kharkiv national cultural and religious Karayim society *Karay* Valentin Ivanov, who created many works in symphonic, chamber and instrumental genres, was notable for rare gift of a melodist, manifested in his vocal works. The article also describes the work of V. Ivanov as a theater composer, pop-jazz bands conductor, folklore artist, who actively promoted the revival of musical art of national minorities of Ukraine.

All my publications are devoted to the history and modern times of music culture in Kharkiv, creative work of outstanding performers, teachers and composers who lived and worked here fruitfully, who loved the city sincerely and inscribed the original theme of Ukrainian art into the score of international musical life.